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OPTIMISM



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"Father Of The Bride"—6 Big Weeks, Music Hall, N. Y.
"The Skipper Surprised His Wife"—Laughing Room Only!

JULY

"Crisis"—A Big one, Star-bright, to beat the heat!
"Duchess of Idaho"—Oh boy! Those M-G-M Technicolor Musicals!
"The Happy Years"—Vacation fun. A novelty in Technicolor!
"Mystery Street"—Chills and thrills superbly served!

AUGUST

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12 SEP. 2014

RAY PRESENTS



"THIS historic convention bears the significant title 'Blueprint for the Future,'" said Barney Balaban at Paramount's sales convention June 12th, Los Angeles. "We meet at a time when prevailing world conditions force us to give serious thought to the future — not just the remainder of 1950, but the long-range future security of our company, and of every one of you. Although the current mood of our in-

dustry is inclined to frown upon any suggestion that all will not be 'bright and rosy,' my obligation to you and the rest of the Paramount family impels me to speak out realistically. In presenting the hard, economic facts of life at this time, I would rather risk the unjust charge of pessimism today, than endure the guilt of negligence a year from now!

"Let there be no doubt about this: any Blueprint for Paramount's future proposed here will be worthless unless it is based on a solid foundation of reality. There is no other basis for a secure future. Anything else is just a dangerous delusion built on the treacherous quicksand of wishful thinking. If we are to emerge from this convention with a sound Blueprint for the Future, then now is the time to face our problems and determine to overcome them. That's the purpose of this convention."

"FROM the very beginning of our deliberations, it is vital for you to realize that every major phase of our motion picture industry has undergone a drastic transformation during the last couple of years.

"Costs, markets, competition, public tastes, methods of distribution, integration of production and exhibition — all have changed, and such change has brought its separate problems. The industry we knew only a couple of years ago is an entirely different one today. It would be utterly unrealistic to refuse to recognize this unmistakable fact. And yet, I tell you frankly and sincerely, our biggest problem is to get you to understand these other problems. If every one in our organization, all the way down the line, could understand this picture clearly, then I would be the most enthusiastic optimist in this room. For there is nothing in this situation that cannot be overcome by intelligence, hard work, and the will to do what common sense dictates.

"Here's what has happened to our Industry, during the last few years. From 1947 to 1950, a number of factors caused our world grosses to drop sharply from the unprecedented wartime peaks to the old levels of 1941 and 1942. Here in the U.S.A. our country returned to a peacetime basis, bringing back all the former intense competition for the consumer's dollar. It was inevitable that our extraordinary domestic wartime grosses should revert to 'normal levels.'

"Unfortunately, the inevitable happened before many of our industry realized what was happening. In addition, throughout our world market, we found ourselves facing all kinds of restrictions set up by foreign governments. Currencies were blocked, the flow of dollar revenues was severely restricted, film quotas limited the number of our pictures allowed on the screen and, in certain benighted areas, Iron Curtains barred all our films from their screens. Thus, the very nature of our foreign business underwent a radical change."

"ON top of all this, came the devaluation of currencies by a number of governments, automatically resulting in a severe cut in our revenues. Whenever you read about film companies getting dollars out of blocked funds,

don't be misled. Between devaluation and the discounts we have to take to get our dollars out, you may be sure that we've suffered real losses. With the domestic drop-off and the foreign difficulties hitting us at the same time, we are catapulted — seemingly overnight — from the lushest, most prosperous period in our history, into a struggle for survival.

"Perhaps I can best bring home to you the full significance of these developments by giving you some specific illustrations. The Paramount Statistical Department estimates the 50 top-grossing pictures released in 1946 each produced a domestic gross ranging from \$2,400,000 to about \$9,000,000. In 1950, on the basis of present available information, the 50 top-grossing pictures of this year will turn in domestic grosses ranging from \$1,500,000 to about \$5,000,000. In other words, in 1946, the 50th picture from the top grossed \$2,400,000 in this country. In 1950, the 50th picture will probably gross only \$1,500,000. Furthermore, the current outlook indicates that very few 'A' pictures released this year will only gross domestically in excess of \$2,000,000."

BUT that's only the domestic gross. Keeping in mind what I told you about our limited and dislocated foreign market, you have more food for serious thought.

There has been a great deal of public conjecture about the ultimate impact of television on our business. At last week's Annual Meeting of our Stockholders, I stated my views in this way. I quote, in part, from my statement.

"It would be the height of dangerous wishful thinking on our part if we blinded ourselves to the inevitable impact of a possible twenty or thirty million television sets upon the entertainment habits of the American public. Television is bound to exert a far-reaching influence upon our business. As I have said on another occasion, Television's effect on motion pictures will have its 'pluses' and its 'minuses.' At this time, it is too early to add up the final score. I am sure that when that time comes, the prophets of doom will have been proved to be false prophets. Television has much to give to motion pictures, and motion pictures have much more to give to Television. When each has become constructively oriented to the other, perhaps the stimulus that each can give to the other will usher in a new era of prosperity for both."

YET, we must reckon with the impact of home television. We must produce better and better pictures, and at lower costs. The exhibitor and the distributor will have to sell them to the public with all the showmanship "know-how" of which our industry is capable. In this respect, I am firmly convinced that the properly located and well-run American motion picture theatre is solidly established as an American institution and will continue, for the foreseeable future, to be our principal customer.

"I want to underscore, for your benefit, those sections of my statement which refer to the need to produce better and better pictures, and at lower costs, and also the need for the exhibitor and distributor to sell them to the public with all the showmanship 'know-how' of which our industry is capable. My confidence that we can live and prosper with television rests primarily on achieving these two objectives. And this represents a man-sized job for production and distribution, working together for the common good."

"IF DURING this period of readjustment since 1946 costs of production and distribution had been reduced in the same proportion as the decline in our revenues, I would be making an entirely different kind of a talk at this time. The root of our present trouble is that production costs and distribution costs had no difficulty

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Toronto and District

BILL PRESS

ROY Miller, president of the Motion Picture Theatres Association of Ontario, obviously practises what is preached by the organization in the matter of trade ethics.

As manager of the Lincoln Theatre at St. Catharines, Miller virtually warned the juveniles to stay away during the engagement of *THE DAMNED DON'T CRY*. His advertising said pointedly: "This picture is not suitable for children, nor will they enjoy it."

* * *

The Sunset Drive-In, located in the Preston area, had a special occasion in the opening of its playground for the children, the facilities being free to the youngsters as in the case of other sky-roofed theatres. *The Sunset* also provided a fireworks display on June 30 at 11.30 p.m. in conjunction with the late pre-holiday screen show.

* * *

Cheaper By The Dozen was still good enough at the boxoffice to be called "The Show of the Week" at the seven key neighborhood theatres in Toronto of the Famous Players circuit.

The picture first had an extended first-run at the University and Nortown Theatres, then a move-over engagement at the Tivoli and Capitol and rated a third go at the seven houses—Alhambra, College, Beach, Oakwood, Palace, Parkdale and Runnymede.

* * *

Win Barron, chief of Canadian Paramount's exploitation department, lined up a special program for the comeback appearance in Toronto of Gloria Swanson as a preliminary for the release of *SUNSET BOULEVARD*. The veteran screen star was featured on the CBC network as well as doing the local rounds personally.

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An interesting booking is set for the University - Nortown combination in Toronto with the arrival at these theatres of the United Artists-Marx Bros. release, *Love Happy*.

Exploiteer Bert Wilkes, in bringing this matter to our attention, informed us that this is the first time in many a long year that a United Artists picture has played a first run Famous Players house in Toronto. As a rule the first-run home for UA product here is Loew's.

* * *

The Polish postwar production, The Last Stop, continued to find favor at the foreign-language film centre, the King Theatre, Toronto, where it was held for a third week.

Vancouver News

DAVE Gilfillan, MGM narrow gauge representative, was married to Alice Horne, a local girl. . . . Velma Kamm of the Paradise staff married William McMordie of Prince Rupert. . . . On vacation are Frank Gow, Famous Players district manager; Bill Grant, RKO booker and Hank Leslie of the Orpheum.

* * *

L. W. Brockington, president of Odeon Theatres is a local visitor and addresses the Canadian Club in Hotel Vancouver and will confer with Odeon officials during his 3-day visit.

* * *

Jack Lucas of the Windsor Theatre joined the Canadian Picture Pioneers recently. . . . The State Theatre on the east side and Vancouver's only film-vaudeville and former Pantages Theatre was closed this week. . . . Billie Kelly, former Odeon-Plaza candy counter girl, switched to the Park in the same capacity.

* * *

Carman Gentile, manager of the Odeon, North Vancouver, was promoted to manage the Odeon-Hastings. Bob Fraser of the Hastings takes over the North Vancouver house. Johnny Stobbart, manager of the Odeon-Plaza, Victoria, has resigned—no successor to date.

* * *

Leslie Plottel, former Empire-Universal Films manager here, will manage the new Chilliwack drive-in theatre, 50 miles from here. The outdoor spot is owned by Tisman and McIntosh of Chilliwack and will open July 1. The Surrey Drive-in on the King George Highway, 5 miles from New Westminster, also opened this week. Owner is Sidney Moskaluke, formerly of the Cameo Theatre at Whalley Corners. It will accommodate 500 cars.

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Entered as Second Class Matter

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Editor-in-Chief

JACKIE ROSS

Assistant to the Editor

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Also still good for a third week among the art-film playhouses was *Quartet* which topped a double bill at the International Cinema, along with the "featurette", *Our Mr. Shakespeare*.

It is reported that Paramount Pictures 16 mm., formerly handled by General Films, will be handled by Paramount's own film exchange shortly.

* * *

Jack Hughes, chief censor for British Columbia, recently on the sick list and hospitalized, is back at his desk. . . . Away on selling trips are Fred Stone, Sovereign Films manager, and Jack Reid, Eagle-Lion manager.

* * *

The Odeon-Park, completely renovated after a fire which did considerable damage, was re-opened last week.

Two Representatives of Odeon-Australia Visit Canada

John Evans, vice-president of Greater Union Theatres in Australia and William Tinkler, advertising-publicity chief, paid a flying visit to Toronto to confer with heads of the J. Arthur Rank Organization and Odeon here. The Australian organization which parallels the Canadian JARO set-up is also associated with the British group of companies.

After meetings with Leonard Brockington, K.C., and David Griesdorf, president and general manager, the visitors inspected the new Odeon theatres in the area with Clare J. Appel, eastern divisional manager. Building restrictions in the Antipodes still prevent new theatre construction or even modernization except to a minor degree. A large construction program awaits the government green light. Both Australian executives express themselves as greatly impressed both by the theatre structures and their operation.

PARAMOUNT CONVENTION

TOPS—WALKEY

(By Bill Walkey, as told to Jackie Ross)

When the train from Los Angeles pulled into Toronto two weeks ago with the Paramount crew aboard, one of the most enthusiastic members of the party was Bill Walkey, head booker at Paramount's Toronto branch. Having come to distribution by way of Famous Players and never having attended a film company convention before, Bill is in a good position to give a fair estimate of just what kind of an affair this Paramount meeting was, what it accomplished and what it meant to the Paramounteers who attended. In consequence, Bill consented to give the Digest this exclusive interview on the Paramount Convention.

The first indication I had of what these conventions are like was really here in Toronto when we joined up with the boys from Montreal and Saint John. It's not often, in a big country like Canada, that we all have a chance to get together and, as they say, find out how the other half lives. Mind you, I'm not saying we did any work on the train on the way down. But you know how it is in this business—talk about the industry and the company kept cropping up all the time, and exchanging ideas with the boys gave me a feeling of what a big outfit we are when you put us all together, and how important it is for us to work together and get to know the other guy's problems . . . and incidentally, how much you can learn from the boys who hail from other parts of the country.

This became all the more true as we picked up the Chicago gang and the Minneapolis crew on the way down. And, of course, when we got together in Hollywood with the production people, the whole outfit really began to look big. Perhaps that's what they call morale, but whatever the name is, it certainly gets under your skin at a big convention.

I guess the second biggest thing that struck me is what goes into making a picture. When you just sit in an office 5,000 miles away and book pictures, they have a tendency to become just a commodity that comes in a can . . . like sardines. But in Hollywood, out at the studio, we saw the wardrobe department, the carpentry shop, the researchers and all the hundreds of people who work together to make a motion picture. When you see what a tremendous job it is to make a picture and how much work goes into it, well, you realize that nothing could be less like sardines. It gives you a feeling of the flesh and blood quality of this business. It makes you know that you're in showbusiness.

After a day of sightseeing on the Sunday we arrived, we got to work on Monday morning. That day, we heard from Mr. Schwalberg, who gave us the official welcome, Oscar Morgan on shorts and newsreels, Barney Balaban, Max Youngstein and, of course, that grand young man, Adolph Zukor. Just to set the tone of the meeting, I guess, the prize money won in last year's

Gold Rush of '49 was distributed. It was kind of a polite way of saying: "This is business." And, for the rest of the time, that's what it was. There was a wonderful down to earth aspect about the meetings. The approach was strictly from the boxoffice point of view. No hokum. They even brought in exhibitors, like Charlie Skouras and Bob O'Donnell to give us their ideas on product and what the public wanted. In fact, the main concern of the meeting was how to deliver product that could be used in a theatre profitably.

In Mr. Balaban's speech, he said, "If we are to emerge from this convention with a sound blueprint for the future, then now is the time to face our problems and determine to overcome them. That's the purpose of this convention." He then proceeded to give us a picture of the situation of the industry today . . . with facts and figures. We also heard from Henry Ginsberg, Vice-President in charge of production,

(Continued on Page 6)

New NFB Legislation

Appearing before a House of Commons working hard with day and night sessions to clear the slate before Parliament prorogues, Resources Minister Winters told weary members that the Government will seek legislation to put the functions of the National Film Board on "a business-like basis" and to establish its responsibility to Parliament more clearly. Mr. Winters introduced a bill to work those and other changes "to clarify the functions of the board and authorize administrative machinery which will make possible its efficient operation". One of the Minister's six proposals to be studied by the House is that "provision be made for continuing members of the NFB staff to come under the provisions of the Civil Service Superannuation Act".

Continued criticism of the National Film Board in the Canadian House of Commons was cut short when attention was diverted to the stern Korean situation.

When NFB estimates came before Parliament, the old cry was raised by Allistair Stewart, CCF member for Winnipeg North, that Hollywood interests were responsible for a deliberate smear campaign against the government film organization.

Resources Minister R. H. Winters admitted that a number of resignations of NFB employees were pending but they had no connection with the recent loyalty test by the RCMP, he said.

U.S. EXHIBITORS UNITE ON TV

Plans for formalizing the organization of a National Exhibitors Theatre Television Committee were completed in New York last week at a meeting called by S. H. Fabian of the Fabian Theatres and Leonard H. Goldenson, President of United Paramount Theatres. Frank C. Walker of the Comerford Theatres was elected Organizing Chairman and S. H. Fabian, Treasurer.

All exhibitors, large and small, who are interested in the future of theatre television will be invited to join the organization, which will be incorporated in Washington, D.C. in the next ten days.

The purpose of the new organization is to conduct research on the application of television to theatre use, to encourage the development of theatre television, and to consider ways and means to use this medium in the theatres as a public service by making available theatres during non-operating hours for educational and social welfare programs, and for utilization by government agencies for instructional and training purposes.

In accepting the post of Organizing Chairman, Mr. Walker said: "It is very heartening to me to have exhibitors representing all types of theatres recognize the theatre potentialities of this great new medium of communication and to agree upon a plan for conducting research and making engi-

neering and other studies to develop theatre television so as to make it available to every exhibitor throughout the country. I also am highly pleased that the sponsors of this new organization are interested not only in the commercial possibilities of the use of television in the nation's theatres, but also in its utilization as a public service to the national government and to the communities which we serve."

Mr. Walker stated that letters explaining the objectives of the National Exhibitors Theatre Television Committee, with an invitation to join, will be sent to every theatre in the country. At the recent meeting in New York, he added, exhibitors representing nearly 3,000 theatres unanimously approved the new organization, and assurances of support have been received from scores of other exhibitors, representing additional thousands of theatres, who were unable to attend the meeting.

Representatives of leading American circuits attended the meeting.



Left: Syl Gunn of Winnipeg; Ed Buchanan; Nat Holt, producer of *Beyond the Sunset*; Ann Revere; Gordon Lightstone, Canadian General Sales Manager and Bob Lightstone of Winnipeg.

Right: Joan Fontaine, soon to be seen in *Mr. and Miss Anonymous*, chats with Russ Simpson and Bill Walkie of Paramount's Toronto branch.

CONVENTION

(Continued from Page 5)

about future plans for pictures to be made. There are to be three Technicolor Alan Ladd; two Betty Huttons to follow *Let's Dance* which she made with Fred Astaire. One of them is *The Keystone Girl* and the other is the movie version of *Look Ma, I'm Dancin'*, which had such success on Broadway. Gertrude Berg is at the studio, preparing to act in the Paramount version of *The Goldbergs*.

We heard from the producers too, about the pictures they are planning to make. Charlie Brackett spoke to us about *The Mating Season*, Hal Wallis about his new discovery, Charlton Heston who's coming up in *Dark City*; Frank Capra, Leo McCary, Nat Holt . . . all came down to let us know what they were doing. William Wyler is bringing over Sir Laurence Olivier for *Sister Carrie* and, of course, Cecil B. DeMille gave us a real circus pitch on his *Greatest Show on Earth*.

I could go on and on about the pic-

tures but the Digest doesn't run that many pages, so just let me add, after hearing about what is planned and seeing a lot of the pictures that are awaiting release, that to me the new product looks very powerful.

Of course, pictures are the main things in our business but there were other things talked about, too. Gordon Lightstone, chief of the Canadian district, gave a talk on Manpower. Hugh Owen, Eastern and Southern Divisional Manager spoke on Customer Relations. Duke Clark of the South Central Division spoke on *Esprit de Corps* . . . that's teamwork within the branch and also, incidentally, with the exhibitor. George Smith, Western Divisional Manager, spoke on Drive-In operations. And Paul Raibourn spoke to us about TV. In other words, what we got was a well-rounded picture of what's going on in the business . . . and from guys that know what they're talking about.

Raibourn told us that over five million TV sets will be sold in the U.S. this year. But he says that Paramount

has just finished a survey which indicates that TV is not the main cause for the drop in business. "I think we have lost the youth of the country," he said. "Television appeals to youth and we are going to have to think in new ways, young and fresh ways, and adapt new television developments to the screen."

As a part of this plan, Paramount is continuously experimenting with TV. There will be colored TV in theatres within a year, servicing a network of 10,000 theatres. He also said that experiment has shown that theatres are far superior to the home for the reception of exciting sports events. Raibourn touched upon the eventual possibility of top-line athletic events being released for theatre viewing exclusively and not generally telecast.

Raibourn was asked if he didn't think we are competing with ourselves by pioneering in video for theatre use. His answer was a definite No. "Television can never replace motion pictures as a theatre attraction," he said. "But the proper use of theatre tele-

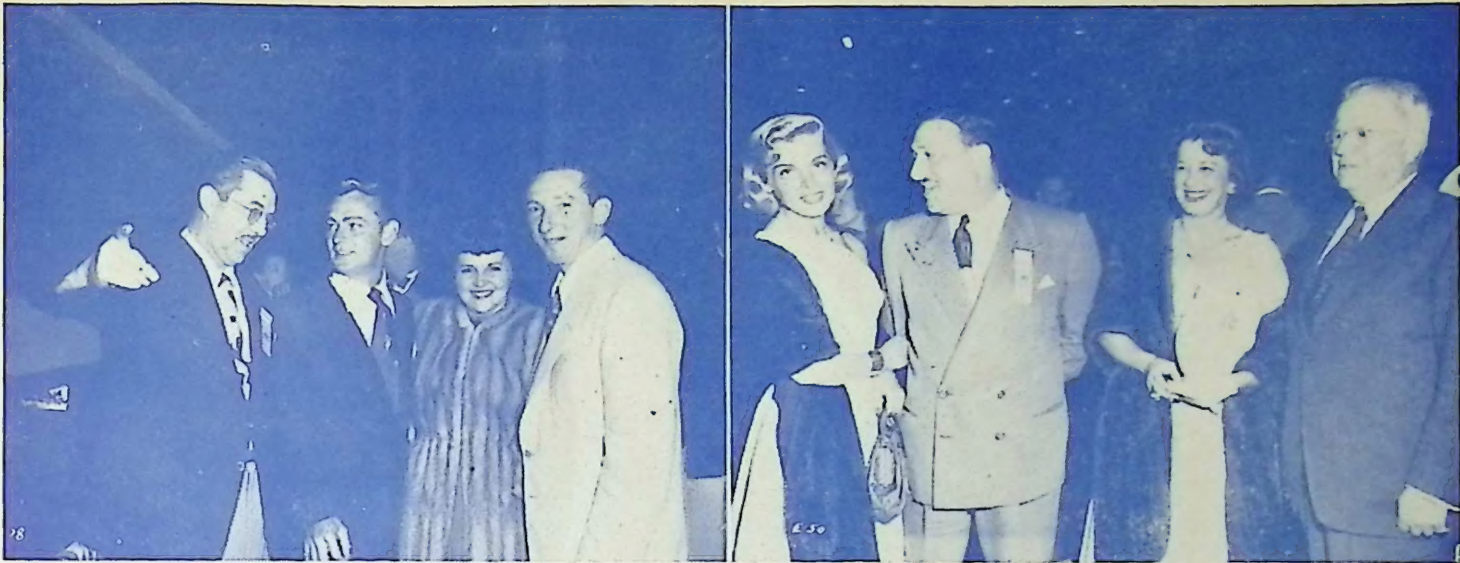
(Continued on next Page)



Left: Irving Asher and Glenn Ford chatting with Gordon Lightstone.



Right: Mona Freeman with Canadian Paramounters.



Left: The ubiquitous twosome, Al Iscove and Russ Simpson with Mr. and Mrs. Allan Ladd.

Right: Canadian Sales Manager Gordon Lightstone with Lizabeth Scott, Ellen Drew, and Y. Frank Freeman, Paramount Vice-President.

(Continued from previous Page)

vision can bring back to the movie houses many folks who would otherwise stay at home. On the night of a recent Madison Square Garden fight, 196 out of 200 New Jersey theatre exhibitors stayed home to watch the scrap on their living room screens. Theatre video would bring them and the general public back to the boxoffice again."

(Since we're expecting television in Canada by next year, Bill added, this was all very interesting to him. After all, there's nothing like knowing your opposition.)

Incidentally, in view of the fact that you're printing all those pictures in the Digest, I'd better say a last word on the lighter side of the meeting. We had a cocktail party at the studio with all the stars and I've never met such a bunch of swell people in my life. As you can see, when the man was going around with the flash bulbs, I was with him all the way (as witness the pictures); in fact, the only guys who had their pictures taken more than me were Russell Simpson and young Al Iscove.

Those two are camera hogs. Poor Pat Hogan and Ralph Thorne from Saint John didn't get a look-in. I guess those Easterners are shy.

Then, looking at his watch, he hastily concluded the interview with . . . "Sorry I can't tell you any more — I've got to hurry up and get some dates on *The Lawless*. You know the two Dollar Bills declared us in as partners on the picture at the convention—for 10 per cent of the picture. Like I told you, it was a very businesslike meeting and that means I've got to go out and get some business."

BLUEPRINT

(Continued from Page 1)

but blocked currencies still prevailed, and Hollywood had new factors with which to contend as an incentive to putting its house in economic order. Foreign countries stimulated their production activities, and television presented itself in thousands of the homes of picture-patrons.

The power of the screen had made

itself felt so effectively during the war years that all nations became conscious of this power, not only as a formidable service in war, but as a power to be used in peace for propaganda and for trade and commerce purposes.

The map of the motion picture industry was changed, and on this map we find not only Hollywood productions, but British, French, Italian, Russian, Swedish pictures, with pictures in other languages also, not restricting their exhibition and distribution to their own respective countries, but distributed with English titles, in competition with American and British pictures, and revealing a growing tendency among foreign language producers to dubb foreign language pictures into the English language.

The growth of the 16mm market has greatly increased during the past eleven years, and motion pictures are now being exhibited in halls, in churches, in rural districts, where previously no motion pictures had been shown. Perhaps this has, like television, broadened

(Continued on Page 14)



Left: Maureen O'Hara with Al Iscove, Russ Simpson and Bill Walkie of Toronto, Ted Huber and Bob Lightstone of Winnipeg and Mickey Stevenson of Toronto.



Right: Marie Blanchard with Romeo Goudreau and Bill Young of the Montreal Paramount branch.

Views and Reviews

JACKIE ROSS

IN A LONELY PLACE (Col.) with Humphrey Bogart and Gloria Grahame.

Some time ago in this space, we talked about a picture called *They Live By Night*, with great praise for the director, Nicholas Ray. In *A Lonely Place* should establish some kind of proof that Mr. Ray is a top-flight director . . . and also, the kind of director who can do a good job without a huge budget.

With star power concentrated in Humphrey Bogart, Mr. Ray has managed to put together a tight, absorbing, sophisticated whodunit, aided considerably by a good original story by Dorothy B. Hughes and an excellent performance by Bogart himself.

Bogart has so long been restricted to grimaces and mutters that it comes as somewhat of a shock that he can act in more than one key. In this picture, he is cast as a Hollywood writer who, through circumstantial evidence, is suspected of killing a pretty young cashier. In attempting to establish his innocence, he digs up a neighbor, Gloria Grahame, who rapidly becomes a girl-friend. As the action continues, the murder is almost pushed into the background while Bogart's character is given room to develop. He comes out as an eccentric, dominant neurotic, subject to fits of violent temper and made even more so by the suspicion which hangs over him. By the end of the picture, things have gotten to such a point of tension between them, that Bogart's guilt or innocence matters very little in the final working-out of the plot.

A secondary team of actors, Frank Lovejoy, as a detective friend of Bogart's, and Jeff Donnell as his wife are worth a mention here for a couple of well-played featured roles. Jeff Donnell is particularly effective in contrast to Gloria Grahame who is of the sexy, or Shelley Winters variety.

Peopling a cast with opposite types such as these tends to add spice to a picture and give all the actors a chance to shine in their own special kind of light. Produced with care for this kind of detail, *In A Lonely Place* should prove a boxoffice bonanza what with all the Bogart fans and the numerous people who are attracted by the genre.

THE DAMNED DON'T CRY (WB) with Joan Crawford and David Brian.

Having established a successful team in *Flamingo Road*, Warner Bros. have cast Joan Crawford and David Brian together again in this tale of a good woman gone bad. The results are highly satisfactory as far as the women in the audience (at whom the picture is obviously aimed) are concerned.

From humble beginnings, Joan eventually rises to the luxurious epitome of a mink coat and a convertible only to have them snatched from her grasp at the end of the film. This is a particularly satisfactory variety of vicarious experience for the thrill-hungry housewives, because they can enjoy these simple pleasures with Joan at the height of her success and still go home feeling that they are not so badly off after all, when she comes to a well deserved bad (and poverty-stricken) end.

When the picture opens, Joan is a simple housewife, struggling to get along on her husband's small salary and bring up her child in accordance with the American myth. Before long, however, the child is killed in an accident leaving the heroine cynical, disillusioned, footloose and fancy-free.

TRADE HEADLINES

U.S. Transcontinental TV Network by Jan. 1st, 1952 — prospective cost \$37,590,000.

Rumor that financing back of Harry Brandt's deal to take over RKO theatres is from Marshall Field and the Rosenwald (Sears Roebuck) family of Chicago . . . finalization of deal expected momentarily.

Balcon possible new production chief for Rank.

Script of *Sunset Boulevard* reprinted in toto as 'Book of the Week' in the N. Y. Post.

Metro sets minimum for 13 releases for final months of 1950.

Balaban & Katz, Chicago, launch TV advertising campaign for entire circuit.

Louisa to get most extensive magazine coverage of any Universal picture — chosen 'picture of the month' by *Cosmopolitan*, *McCall's* and *Redbook*.

Max Youngstein, Advertising, Publicity and Exploitation Head, elected to Board of Directors and Vice President of Paramount.

Bill to revise Canadian National Film Act passes second reading in house of Commons — new regulations place NFB employees under Civil Service.

S. Tyler will build theatre in Stonewall, Man. Is this the Tyler of Pioneer years?

Stanley Kramer's *Cyrano De Bergerac* goes before Cameras July 1 — Howard E. Kohn II, newly appointed Educational Director for *Cyrano*.

20th Century-Fox Prepares nation-wide fashion shows for fashion reporters, motion picture critics, women's page editors on *The Black Rose* — campaign to be launched Labor Day.

Metro-Goldwyn-Mayer's *Grady Indian maidens from Canada* Meet Clark Gable in New York — Now American school children will have proof we grow Indians in Canada — and grow them beautiful.

On her way up in the big city, she becomes a cloak model and, in the course of steering suckers into a gambling joint (a little side-line she practices after work to earn a few pennies) she encounters a young accountant—good at his trade but honest. She soon remedies this unfortunate state of affairs by introducing him to a big-time gambling syndicate and then, when she has launched him on a life of crime, leaves him flat and goes onto bigger things, namely, the boss of the syndicate. This is where David Brian comes in.

It turns out, however, that in tackling such big game, Miss Crawford has bitten off more than she can digest. When it comes to killing people outright, a slightly dillatory conscience comes to the fore and she draws a somewhat wavering line. For this disloyalty, she is rewarded by being beaten-up, shot-up and generally cut down to her own size. All of which leaves the way clear for Joan and the accountant to start afresh with nothing more than their honor, on which happy and Johnston-approved note, the picture ends.

Announcing PARAMOUNT'S GOLDEN HARVEST OF 1950-51

TITLE	CAST
FANCY PANTS IN TECHNICOLOR	BOB HOPE • LUCILLE BALL BRUCE CABOT • JACK KIRKWOOD
UNION STATION	WILLIAM HOLDEN BARRY FITZGERALD • WANDA HENDRIX
COPPER CANYON IN TECHNICOLOR	RAY MILLAND • HEDY LAMARR MACDONALD CAREY • MONA FREEMAN
DARK CITY	WENDELL COREY • LIZABETH SCOTT CHARLTON HESTON • VIVECA LINDFORS
TRIPOLI IN TECHNICOLOR	JOHN PAYNE MAUREEN O'HARA • HOWARD DA SILVA
LET'S DANCE IN TECHNICOLOR	BETTY HUTTON • FRED ASTAIRE ROLAND YOUNG • RUTH WARRICK
MR. MUSIC	BING CROSBY • RUTH HUSSEY CHARLES COBURN • NANCY OLSON
SEPTEMBER AFFAIR	JOAN FONTAINE JOSEPH COTTEN • FRANCOISE ROSAY
APPOINTMENT WITH DANGER	ALAN LADD PHYLLIS CALVERT • PAUL STEWART
A PLACE IN THE SUN	MONTGOMERY CLIFT ELIZABETH TAYLOR • SHELLEY WINTERS
BRANDED IN TECHNICOLOR	ALAN LADD MONA FREEMAN • CHARLES BICKFORD

STARS, PRODUCERS AND DIRECTORS OF

Who Will Make The Paramount Productions of Top Box-Office



Lucille Ball



Gertrude Berg



Lyle Bettger



Phyllis Calvert



Corinne Calvet



Macdonald Carey



Don DeFore



Barry Fitzgerald



Rhonda Fleming



Joan Fontaine



Glenn Ford



Mona Freeman



Alan Ladd



Jerry Lewis



Viveca Lindfors



John Lund



Diana Lynn



Dean Martin



John Payne



Lizabeth Scott



Barbara Stanwyck



Jan Sterling



Gloria Swanson



Elizabeth Taylor

ARAMOUNT CALIBRE...

Quality Outlined in This Presentation

(Lists arranged alphabetically)



Montgomery Clift



Wendell Corey



Joseph Cotten



Bing Crosby



Charlton Heston



William Holden



Bob Hope



Ruth Hussey



Ray Milland



Edmond O'Brien



Maureen O'Hara



Nancy Olson



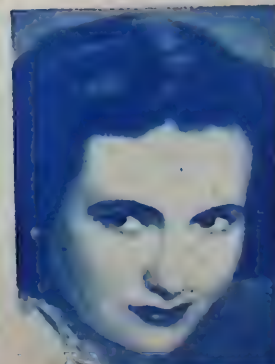
Gene Tierney



Arleen Whelan



Shelley Winters



Teresa Wright

PRODUCER-DIRECTORS

FRANK CAPRA
CECIL B. DeMILLE
LEO McCAREY
GEORGE STEVENS
BILLY WILDER
WILLIAM WYLER

PRODUCERS

IRVING ASHER
CHARLES BRACKETT
MEL EPSTEIN
ROBERT FELLOWS
NAT HOLT
PAUL JONES
WILLIAM H. PINE
JULES SCHERMER
JOSEPH SISTROM
WILLIAM C. THOMAS
HAL WALLIS
ROBERT L. WELCH

DIRECTORS

LEWIS ALLEN
WILLIAM DIETERLE
GORDON DOUGLAS
JOHN FARROW
LESLIE FENTON
LEWIS FOSTER
RICHARD HAYDN
MITCHELL LEISEN
GEORGE MARSHALL
RUDOLPH MATÉ
NORMAN Z. McLEOD
WILLIAM PRICE
HAL WALKER

TITLE

MR & MISS ANONYMOUS
TENTATIVE TITLE

BEYOND THE SUNSET

THE MATING SEASON

THE GREAT MISSOURI RAID
IN TECHNICOLOR

PASSAGE WEST
IN TECHNICOLOR

DETECTIVE STORY

THE KEYSTONE GIRL
IN TECHNICOLOR

THE LEMON DROP KID

THE RISE OF THE GOLDBERG'S

DEAR MOM

LOOK MA, I'M DANCING

THE HUMAN INTEREST STORY

PARDNERS

THAT'S MY BOY

TRIO

CROSSWINDS IN TECHNICOLOR

CAST

JOAN FONTAINE • RAY MILLAND
TERESA WRIGHT • DOUGLAS DICK

GLENN FORD
EDMOND O'BRIEN • RHONDA FLEMING

GENE TIERNEY
JOHN LUND • MIRIAM HOPKINS

WENDELL COREY
MACDONALD CAREY • ELLEN DREW

JOHN PAYNE • DENNIS O'KEEFE
ARLEEN WHELAN • FRANK FAYLEN

PRODUCED AND DIRECTED BY
WILLIAM WYLER

PRODUCED BY JOSEPH SISTROM
DIRECTED BY GEORGE MARSHALL

PRODUCED BY ROBERT L. WELCH

PRODUCED BY MEL EPSTEIN

PRODUCED BY ROBERT L. WELCH

BETTY HUTTON

KIRK DOUGLAS
JAN STERLING • BARBARA RUSH

BING CROSBY • WILLIAM BOYD

DEAN MARTIN • JERRY LEWIS

PRODUCED BY SIDNEY BOX
ASSOCIATE: ANTHONY BARNBOROUGH

PRODUCED BY WILLIAM H. PINE
AND WILLIAM C. THOMAS

Samson AND Delilah

TECHNICOLOR

HEDY LAMARR — VICTOR MATURE

HENRY WILCOXON • ANGELA LANDSBURY • GEORGE SANDERS

LEO. McCAREY'S MASTERPIECE RE-RELEASE

Going My Way

BING CROSBY — BARRY FITZGERALD

THE BEST RE-ISSUE PACKAGE IN RELEASE

Lives of a Bengal Lancer Beau Geste

Paramount's Short Subjects

8 POPEYE CARTOONS

COLOR BY
TECHNICOLOR

(PRODUCED BY FAMOUS STUDIOS)

4 POPEYE CHAMPIONS

COLOR BY
TECHNICOLOR

(BROUGHT BACK BY EXHIBITOR DEMAND)

10 NOVELTOON CARTOONS

COLOR BY
TECHNICOLOR

(PRODUCED BY FAMOUS STUDIOS)

6 ~~SCREEN SONG CARTOONS~~

COLOR BY
TECHNICOLOR

(PRODUCED BY FAMOUS STUDIOS)

6 CASPER CARTOONS

COLOR BY
TECHNICOLOR

(PRODUCED BY FAMOUS STUDIOS)

6 MUSICAL PARADE FEATURETTES

COLOR BY
TECHNICOLOR

brought back by exhibitor demand:

6 PARAMOUNT PACEMAKERS

(PRODUCED BY JUSTIN HERMAN)

12 GRANTLAND RICE SPOTLIGHTS

(PRODUCED BY JACK EATON)

52 ISSUES-CANADIAN PARAMOUNT NEWS

Truer Now than Ever Before — If its a PARAMOUNT PICTURE its the best show in town

BLUEPRINT

(Continued from Page 7)

the field of motion picture production, distribution and exhibition, just as the field has been broadened by the drive-in theatres. How has exhibition, as we know it, in the field of 35mm, prepared itself for such competition?

In the province of Quebec, which is second in importance in theatre exhibition in Canada, more and more theatres are showing French language pictures exclusively, for Canada is a bilingual country, and the largest number of French-speaking people in Canada are in the province of Quebec.

Hollywood major companies are responsible for the decrease in the exhibition of English language pictures in the province of Quebec, for it was Hollywood which introduced the French-dubbed versions of its American pictures into the province of Quebec, in order to compete with the French-language pictures from France. This gave an impetus to the production of French-language pictures in Quebec, and the exhibition of French-language pictures.

If and when we get television in Canada, this may present another problem for the exhibitors in the province of Quebec, for whereas children under sixteen years of age are now prevented, by legislation, from attending motion picture theatres, what is to prevent them from seeing motion pictures in their homes, and since pictures will be exhibited in homes, what will induce parents to leave their home to see a motion picture in the English language when they can see and hear pictures in the French language in their home and with their children?

In the United States, exhibitors are blaming television for depressed box-office receipts, but the hundreds and hundreds of drive-in theatres in the United States have made new motion picture customers.

An American motion picture ex-

hibitor said to me, in talking of television, "You know what the automobile did to the horse and buggy?", but I believe this comparison is an exaggerated one, just as is the statement that the motion pictures replaced the stage show.

The decline of stage shows was brought about by many factors, one of which was motion pictures which provided more luxurious surroundings, a greater public service in its new theatres than the old playhouses provided, and much cheaper admission prices.

Stage shows, today, are as much alive as they have ever been, successful plays have a greater box-office than they have ever had in all their history, and the introduction of the Straw-Hat circuits is making stage-shows an all-year enterprise. Travelling shows during the past eleven years have noticeably declined, because of the increased operational cost, which includes all of its departments, but, whereas travelling shows have decreased, we have certainly multiplied, many times, the concert tours of singers and musicians, and symphony orchestras are to be found in most small and large cities on the American Continent.

I have many times brought to your attention that we in the United States and in Canada are no longer a one-language people, that the war has brought many languages to our continent, due not only to the influx of people from foreign-language countries who have settled in America, but, also due to the fact that hundreds of thousands of our own men and women have, during the war years, been in several foreign-language speaking countries, fought in these, lived in these countries, and have brought a liking and a knowledge of foreign languages back to America with them.

These are today among our picture patrons and our potential picture patrons. We need them for our prosperity, and we should tap their picture-going possibilities to replace other patrons whom we have lost.

Of the need for a renaissance in the art of showmanship, I have frequently spoken. Pictures must be sold, for an exhibitor's one and only chance to sell a picture is when the picture is playing at his theatre. He is not like a merchant who is selling clothing, because a merchant may have the same gown or suit of clothes for sale tomorrow as he has today, but the exhibitor has quite a different picture, and it is of interest to note that even the merchant sells during his seasons, for he cannot sell straw hats at Christmas time.

It was my purpose in this editorial to speak to you of the Paramount Convention at Los Angeles, but I have a mind that is as a chariot drawn by spirited steeds, steeds which are impatient of a harness, which run away to enjoy the exercise of their freedom. For a little time I permit them this adventure, knowing that I hold the reins in my hands, and can bring them back to the track upon which I wish them to travel.

At the Ambassador Hotel, on Monday June 12th, in Los Angeles, more than three hundred officials and members of the sales force of Paramount met for a four day session in which was presented a "workable blueprint for the future of Paramount."

But since no man can live for himself alone, and we have found out, no nation can live for itself alone, no company can live for itself alone; therefore, what is workable in the blueprint for Paramount, and what is good for this company, will be good for other companies with the same classification of product.

Those assembled at the Paramount Convention heard addresses by the Paramount president, Barney Balaban, the chairman of the board, Adolph Zukor, by Max Youngstein, advertising and publicity director, and by Oscar Morgan, in charge of short subjects and newsreels.

In respect to the address by Barney Balaban, I have read this address. It

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Left: Russel Simpson and Al Iscoe doing their best to find out where My Friend Irma (Marie Wilson) goes after she goes west.
Right: Dinner at the studio brings together Bill Young and Romeo Goudreau of Montreal, Gordon Lightstone, Syl Gunn of Winnipeg and Mr. and Mrs. Wendell Corey.

BLUEPRINT

(Continued from Page 14)

is an informative address, delivered by an executive in the motion picture industry who has the authority to talk since he delivered Paramount from a former state of bondage and has, as the president of this world-wide enterprise, made this company one of the leading film enterprises of the world. Barney Balaban performed this service for Paramount, and its multiple interests, not through an inheritance of prosperity, but from a state of voluntary bankruptcy in the days of the great world-wide economic depression.

On the pages of Ray Presents, I will present the Barney Balaban address for your consideration. It has many facets which you can study, it is optimistic as to what can be accomplished through application, perseverance, and a curtailment of extravagances, with careful planning and the execution of such planning without deviation, coupled with that irresistible force of showmanship which in our industry has the power to indeed make of a morass much fertile soil for the growing of prosperity.

The Grand-Daddy

Gordon Lightstone, Paramount's Canadian General Sales Manager and Representative, said to me, in commenting on the address by Adolph Zukor, whom I call the Grand-Daddy of our industry, "He talked of Paramount Pictures with enthusiasm, he pointed out the marketable and quality assets of our pictures, and in finishing said 'My future is in your hands, do not jeopardize my future.' We

looked at this venerable showman and caught the spirit of his unquenchable fire. 'Do not jeopardize my future,' and you know, Ray, he dates back to the Penny Arcade days."

Yes, I know, Gordon, he has passed his three score and ten, and it is good to know that he is still concerned about his future, that the fire of showmanship is still giving forth warmth, and a steady blaze.

The Great C.B.

At this point, Russ Simpson, Paramount's Toronto Branch manager, had a few words to say about Cecil B. DeMille, who is another of the Ageless Ones. "The man is a wizard," said Russ, "always searching for new ideas, trying them out, now he has an electrical gadget that runs up and down a pole for effective lighting, can attach it anywhere, to take shots anywhere, and he has a new kind of camera, which is not any larger than a suitcase, and which can be carried anywhere, eliminating the necessity for all the heavy and cumbersome equipment which requires mobile service for the recording of sound. In producing his circus picture, The Greatest Show On Earth, he can get whatever he wants with this portable equipment, and travelling with a circus is only one of his present jobs."

Cecil B. DeMille is a magic name in our industry. In the Readers Encyclopedia of World Literature and The Arts, edited by William Rose Benet, there is the following record, "Henry Churchill DeMille (1853-1893) American playwright and collaborator with David Belasco. Father of William Churchill DeMille, born in 1878, playwright, and of Cecil Blount DeMille,

born in 1881 (which would make DeMille on the threshold of seventy) moving picture producer, who as president of the Cecil B. DeMille Productions Inc., produced The Ten Commandments, The King of Kings, The Crusades, The Plainsmen, etc."

In thinking back through the history of Cecil B. DeMille, I retrace my steps to 1913, the beginning of Paramount Pictures Inc.; to Jesse Lasky, who started his showman-career as a cornet player, but who later produced a club-review called The Follies Bergere, in which he lost his savings, and joined with his brother-in-law Samuel Goldfish (Goldwyn). As Deems Taylor records, in "A Picture History of The Movies," Lasky joined with a young stage director named Cecil B. DeMille to form the Jesse L. Lasky Feature Play Company.

Lasky and DeMille produced as their first picture, The Squaw Man, with Dustin Farnum, who was successful as a stage star and who played the lead in the picture. The success of this picture established the company, and its next venture was Brewster's Millions, another box-office hit, with DeMille as its chief director.

In 1916, Lasky Pictures merged with Adolph Zukor's Famous Players, and the trade mark became Paramount Pictures. In 1917, during the First World War Years, Paramount produced its most ambitious production, with Geraldine Farrar, the Metropolitan Opera star, as Joan in Joan The Woman, directed by Cecil B. DeMille, and, in 1918, DeMille remade The Squaw Man.

When Adolph Zukor became the

(Continued on Page 17)



Front row, left to right: Joe Walsh; Fred Leroy; Lyle Bettger; Jan Sterling; Betty Hutton; George Smith, Western Division manager; William Demarest; Lou Phillips, assistant general counsel.

Back row: Sid Mesibov; Irving Werthamer, assistant to Division Manager Jim Donahue, Chicago; rear, asst. Eastern-Southern Division manager Hugh Owen, home office; Carl Clausen, home office; Hal Marshall, Washington; Lester Coleman, assistant to Division Manager Smith, Los Angeles; John Tassos, home office; T. Lloyd Henrich, assistant to Division manager Duke Clark; Arthur Dunne, home office; Division Manager Donahue; Canadian Manager Lightstone.

RAY PRESENTS

(Continued from Page 3)

in keeping pace with rising revenues during the war, but when revenues dropped sharply during the post-war period, costs of labor, materials and services remained at substantially wartime levels.

"The experience of our business has been that when declining revenues call for a corresponding reduction in the cost of our product, efforts to reduce costs have not kept pace with the declining revenues. That's dangerous. As you know, it takes from one to three years from the time an original idea for a motion picture is conceived until it has been produced, released, and our Company can hope to recoup its investment.

"Pictures, therefore are produced in one kind of a market, and may have to be amortized in a different kind of market a couple of years later. Because of this time lag, it is imperative that the cost of any given production planned today be brought in line with a conservative estimate of the market in which it must be released in the future. If we fail to do this, I tell you that our Blueprint for the Future might turn out to be nothing more than a Design for Disaster!

"THE standards of the past belong to another world. The only thinking and planning that will produce results under present conditions are those based on the realities of the future. If a producer proposes a picture to be made for \$1,300,000 and considers that he's doing a good job merely because a similar one was produced six months ago for \$1,400,000, he is deceiving himself and us. The only realistic measure for the budget of his picture today is — will it recoup our investment and give our company a reasonable profit in the kind of a market in which it must be released a couple of years from now? If it won't then \$1,300,000 is excessive and the film shouldn't be made. I can't impress upon you too strongly that any one who thinks of next year in terms of last year is building on a false foundation that will destroy not only him but us. Forget last year's figures! They bear no more relation to present day realities than the standards of silent picture days.

"In speaking to you as I do, I am fully aware of the understandable desire on the part of creative people to produce the best pictures of which they are capable.

"While I like to think of motion pictures as an art, it's the most expensive art medium that we know and must be influenced by practical judgment. Because it is an art, we must avoid any easy reliance on high budgets to assure quality in a production. That kind of thinking belongs to the careless era now behind us. You know, and I know, that talent and ingenuity contribute far more to the quality of a picture and its acceptance by the public, than the lavish expenditure of dollars. There's been abundant evidence recently to prove this. In this regard, the years ahead will present a challenge to the creators of motion pictures, and every craftsman worthy of his calling should be eager to meet this challenge. This applies to distribution as well as production.

"ONE thing is certain, the days of unfinished scripts and shooting a picture "off the cuff" must cease. These expensive practices have no place in the present scheme of things. They are a luxury we cannot afford. What we need today is the most careful analysis of scripts and the most exhaustive preparation for production before we start shooting a picture. That's the time to analyze every phase of a production budget; and to explore every means of cutting costs without impairing the box office value of a picture.

"Our studio has one of the greatest reservoirs of production talent in this industry. Let's use it! Let's organize it to work together as a team. Every available person who can make a contribution to the success of

a picture should be encouraged to pool his talents with the others for the common good.

"Let's break down any barriers where they exist. We must weld our Talent into a hardhitting team dedicated to the best interests of the whole studio.

"I know that other industries are surviving and prospering. They have developed team-work, they have been able to organize their best minds to work together as teams in research, and the exploration of new and better methods of doing business. There's one automobile manufacturing company that has been making three different cars and using three different doors for each of their models. Through research and constructive planning, they were able to use one type of door for the three models, thereby saving about \$50 on each car. Now, I am not implying in any way, that our business is similar to the manufacture of automobiles. But the same common sense principles apply.

"BUT cutting costs is not the only answer to our problems. It's just as important that we make the right kind of pictures. Mr. Zukor likes to tell the story about a friend of his who built a magnificent apartment house. This building won all of the highest awards in the field of architecture. It had the latest of everything, and in lavish proportions. This building was the pride and joy of Mr. Zukor's friend. It was his creation, his brain-child — the "apple" of his eye. But, when the time came to rent the apartments, he found that there were few people who could afford to live in them.

"Applying the moral of this story to our business, we dare not produce pictures that are too rich for the market. Too often we fall in love with an idea for a picture and can't be dissuaded by practical reasons from making it.

"The picture is made and made beautifully. But when the picture reaches the market, we lose money on it. It's just like the apartment building — a thing of beauty but few customers. I don't have to tell you that. This experience has been repeated time and again. We simply cannot afford to have any more of them, no matter how gratifying the plaudits of the critics may be. Price, Waterhouse and Company doesn't read the reviews in making up our Profit and Loss Statement. They look only at the results.

"BELIEVE me, it's much easier to come to Hollywood and "soft soap" our people about the "great" job they are doing, than to deal with the facts as I find them. I am afraid that I have dealt with realities too long to undertake the new role of a "soft soap" artist, at this stage of the game. I couldn't do it and live with myself.

"Honestly, I believe that I'd be doing you a grave injustice if I spoke otherwise. You have a stake in this business as much as I have. For many years, our industry was reputed to have the highest paid employees of any industry in the country. I don't have to tell you that the public and the stockholders have been critical, for a long time, about these salary levels. Up to now, we've been able to justify these salaries because of the unique abilities of the people we employ and the results of their efforts. This is the time to prove the unique talents we've defended.

"ON January 1st of this year Paramount divested itself of all its theatre interests in the U.S.A. Our decision to take this step was made a year previous. The other theatre holding companies fought against separation. You no doubt have read of last week's Supreme Court decision ruling that all companies must divest themselves of theatres. We have completed our job in this respect, leaving us free to concentrate every effort on the production and marketing of motion pictures, while the other companies

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BLUEPRINT

(Continued from Page 15)

head of his own producing company, Paramount-Artcraft Pictures, he acquired several of the players, producers and writers from Triangle, among which players was Gloria Swanson, whom Zukor made one of his leading stars, presenting her in several dramas, one of the most successful being *Don't Change Your Husband*, directed by Cecil B. DeMille, and in which Lew Cody played the opposite lead. Going further back, but a few years, from this position of importance for Gloria, to the Essanay days, we find Gloria Swanson as an "extra" in a picture which starred Francis X. Bushman and Beverly Bayne. This was a three-reel society drama in which we also find the name of Bryant Washburn, and a date which is very close to 1913.

In 1919, following the close of World War I, Paramount produced a picture which received world-acclaim, *The Miracle Man*, in which picture Lon Chaney, Betty Compson and Thomas Meighan were co-stars. This picture was directed by George Tucker. That same year Paramount produced *The Goat*, starring that famous comedian and musical-dancing star, Fred Stone. In this latter picture was an "extra" who later became famous as Ramon Novarro. In 1920, Gloria Swanson starred in *Why Change Your Wife?* directed by DeMille, and in which Bebe Daniels had a leading part.

Rein in the steeds, Ray, rein in the steeds of your racing thoughts, for you are now a forty-one years' length away from the Paramount Convention of 1950.

However, since I have already mentioned *The Ten Commandments*, I must mention that this picture was produced in 1923 with Theodore Roberts as Moses, and that the word "colossal" was used in connection with this Paramount production; that this picture gave DeMille the opportunity for which he had been seeking, a spectacular production, and a story not fitted to a star, but in which the star or stars had to fit the story.

Cecil B. DeMille's production of *Samson And Delilah* is of such recent history that there is no need to further comment concerning it. There are a few producers and directors whose names are known to the mass public, Darryl Zanuck, David Selznick, the late Irving Thalberg, Dore Schary, Stanley Kramer, and Cecil B. DeMille. These names are discussed by movie patrons as freely as they discuss well-known stars. Although Vittorio De Sica only became a movie patron name through his production of *Shoe Shine* and *The Bicycle Thief*, it also has a familiar sound to movie patrons.

A. W. Schwalberg, president of Paramount Distributing Corp., presided at the Paramount Convention sessions, and, at the second session, presented

the line-up of pictures which his company will make available for exhibition for the balance of 1950.

Maximum Box Office

"This great array of product has been planned for maximum returns at the theatre box-office," said Schwalberg to the three hundred members of Paramount who came from thirty-two exchanges in the U.S. and six Canadian branches.

"Henry Ginsberg and his studio staff have provided us with product aimed at the greatest audience. The line-up includes some of the biggest box-office pictures ever turned out by Paramount or any other studio. The star power, production skill and box-office values that have gone into these pictures give assurance to ourselves and to our exhibitor accounts. I am confident you will agree that the product ammunition for the rest of the year has seldom, if ever, been equalled in a like period. Plans are already in work to promote and merchandise these high-grade pictures to the public with every skill and ingenuity at our command." In this current issue of *THE DIGEST*, Paramount presents a list of its pictures, which I bring to your attention.

In commenting on Paramount's *Blueprint of The Future*, Henry Ginsberg, Studio Chief, said, "Our studio has been acutely conscious of the two fundamental needs in the present market, namely, providing the showmanship type of picture that will attract today's exacting public, and producing it at negative costs in keeping with today's potential grosses."

At the production sessions, the following producers and producer-directors appeared to discuss current projects: William Wyler who talked about *Carrie Ames* and *Detective Story*; Frank Capra who spoke on *The Trial*; Leo McCarey who talked of his yet untitled production; Charles Brackett who discussed *A Relative Stranger*; Nat Holt who talked of *The Great Missouri Raid* and *Warpath*; Bill Wilder was informative on *Ace In The Hole*; George Stevens presented details on *A Place In The Sun*, now in production, and Mr. and Miss Anonymous, with Ray Milland, Joan Fontaine and Teresa Wright; Hal Wallis and Joseph Hazen discussed three pictures, *That's My Boy*, *Quantrell's Raiders*, and *Night Man*. Cecil B. DeMille presented an "inside look" at *The Greatest Show On Earth*, and William Pine and William Thomas presented production plans for *Passage West*, *Crosswinds*, and *Column South*.

A sensation at the sessions was the Pine and Thomas offer of a division and apportionment of 10% of the profits on *The Lawless*, to be given to all bookers, salesmen and sales managers of the various Paramount Exchanges. The statement created a precedent and electrified those assembled. To my knowledge this is the first time

in motion picture history in which two producers will share the profits from a picture with the sales force of their company. Those who will share include approximately three hundred "in the field," including salesmen, bookers, exploitation men, sales managers and branch managers.

The Lawless was selected because it has had excellent reviews, and reveals big box-office potentialities.

Among the seventeen members of Paramount's distributing organization, which includes twelve salesmen and five booking managers named to Paramount's 100% Club for 1950 for outstanding performance, Romeo Goudreau, who became a Paramount salesman in 1941, and who is in the Montreal Branch Office, became a member of the 100% Club in 1948 and was named.

Greater Wisdom

Max Youngstein, chief of publicity and advertising, was a speaker at the sessions, discussing the need for the exercise of a greater wisdom in spending and the necessity of a thorough analysis of all forms of advertising media to bring about more effective use of trailers, press books, personal appearances, posters, posting, trade papers, national magazines, radio and television.

Oscar Morgan spoke on the subject of short reels and newsreels, and Louis Phillips, assistant general counsel spoke on the legal problems of business operations today.

At the second day sessions emphasis was placed on the urgent need for exhibitor-producer teamwork, and exhibitors who were guests emphasized the importance of selling pictures through "a revival of hard-hitting showmanship."

More than thirty leading exhibitors were present, including Charles Skouras, Fox West Coast chief, who presented those present with copies of his showmanship booklet, "Let's Prove Movies Are Better Than Ever." I wish every exhibitor could have one.

If "Let's Prove Movies Are Better Than Ever" does not revive the spirit of showmanship in our exhibitor, he is like King David, and even giving him a virgin "will gat no heat."

On the cerise coated stock cover, in bright yellow letters are these words: "Let's Prove Movies Are Better Than Ever," and in large black letters these lines: "Sell With Newspapers, Sell The Kids, Sell Your Merchants, Sell With Radio and TV, Sell Outside Your Theatre, Sell Every Show, Sell Your Civic Clubs, Sell-Person-to-Person and Sell Your Audience."

How to sell each one mentioned is indexed, illustrated and explained with formulas for such saturation selling. "Think, Act, Sell, invest a dollar and make two; Spend as if it were your own money—Wisely, Economically, Efficiently," you will find in the book.

Charles presented pictures to show

(Continued on Page 18)

C'EST LE MOIS PAUL DUPUIS-PATRICIA ROC-BOB JOHNSON



Paul Dupuis et Patricia Roc ont maintenant une renommée sans pareille depuis qu'ils ont paru ensemble dans la première des créations dialoguées en Français et Anglais de J. Arthur Rank, "JOHNNY FRENCHMAN." Cette production est aussi celle qui a rendu Paul Dupuis célèbre.

Comme leur deuxième film est fait presque entièrement dans Québec, le propriétaire de théâtre averti devra faire d'excellentes recettes en exhibant de leurs films. La liste complète de leurs productions disponibles, en Français et Anglais, distribuées par Eagle-Lion, vous est donnée plus bas:

En Français: (Paul Dupuis) LA FORTERESSE, FOLLIES DU COEUR, LES GUERRIERS DANS L'OMBRE; (Patricia Roc) LE MANOIR TRAGIQUE, LA MADONE AUX DEUX VISAGES.

(What all the above means is that Paul Dupuis and Patricia Roc are co-starring in a new feature on location in Quebec from Paris. Because of the heavy exhibitor demand for their previous pictures, here is the complete list).

In English:

Patricia Roc: JOHNNY FRENCHMAN, MADONNA OF THE SEVEN MOONS, LOVE STORY, THE WICKED LADY, THE BROTHERS, JASSY, SO WELL REMEMBERED, WHEN THE BOUGH BREAKS, THE PERFECT WOMAN.

Paul Dupuis: JOHNNY FRENCHMAN, THE WHITE UNICORN, AGAINST THE WIND, SLEEPING CAR TO TRIESTE, PASSPORT TO PIMLICO, MADNESS OF THE HEART and for fall release, THE RELUCTANT WIDOW.

BOOK THEM NOW FROM EAGLE-LION

BLUEPRINT

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what our exhibitors did in 1912 to sell their pictures and he asks, "If showmen in 1912 could so exploit their pictures, why cannot exhibitors in 1950 use the same kind of showmanship?"

Charles Skouras concluded his talk with, "we can tell you how to sell and bring dollars back to our tills, you must go out and do the job."

General Manager Gus Diamond, of Calpac Drive-In-Theatres, said exhibitors are entirely dependent for the protection of their investment on the product which they receive from the film studios. "In this day of television," said Diamond, "it is academic that our salvation lies in the production of the best pictures conceivable."

Bob O'Donnell, vice-president of Interstate Theatres, said, "When you sell pictures one-by-one, you must sell to the right customer and he must do the right thing by you."

Hugh Bruen, ex-board chairman of the Pacific Coast Conference of Independent Theatre Owners, stressed the importance to producers and distributors of keeping theatres open, deploring the fact that about five hundred theatres have closed, and adding that others which are on the borderline of closing, because of increased costs of operation and decreased grosses, should be maintained.

More Pictures Necessary

Barney Balaban said that Hollywood must turn out more pictures, that he was more optimistic today than he was two years ago, "ways and means should be found to make 33 percent more pictures than are being filmed, A Budget pictures — the \$500,000-plus films. If the exhibitor cannot find good product, he reaches wherever he must for movies to keep his screen lighted. It is up to us to provide them, I want to see more independent production, more foreign films if they are good. We must improve intra-industry relations, too, more than \$45,000,000 are invested each year by producers in this industry. Exhibitors must assume their share and responsibility, too."

Good Time Hollywood

I asked Gordon Lightstone if he had a good time in Hollywood. "Good time," said Gordon with the gentle voice of a bull, the latter unrelated to Disney's Ferdinand, "we worked for four days straight, morning and night."

If I had been there, I would have had fun, but then you all know I am the play-girl of our industry, the sister of the proverbial playboy. Show business is great fun for me, that is why I am in it. Is no one looking and listening? Between you and me, I know of no harder work if you want to do a good job, unpredictable, all-consuming, but always presenting such a hopeful rosy Tomorrow.

—The Editor

Trans-Canada Showings

Use This Information As Your Guide on Release Dates

Toronto

DOWNTOWN

Wing and A Prayer (20th-Fox) and Immortal Sergeant (20th-Fox).

EGLINTON-VICTORIA

Third Week. Beau Geste (Para.) and The Lives of a Bengal Lancer (Para.)

IMPERIAL

The Gunfighter (20th-Fox) with Gregory Peck.

UPTOWN

Winchester '73 (EU) with James Stewart and Shelley Winters.

ODEON-CARLTON

Fortunes of Captain Blood (Col.) with Louis Hayward and Patricia Medina.

INTERNATIONAL CINEMA

Third Week. Quartet (EL) and Our Mr. Shakespeare (EL).

TOWNE CINEMA

Second Week. Shadow of a Doubt (EU) and I've Always Loved You (EU).

UNIVERSITY-NORTOWN

Night and the City (20th-Fox) with Richard Widmark and Gene Tierney.

SHEA'S

The Lawless (Para.) with MacDonald Carey and Gail Russell.

LOEW'S

Father of the Bride (MGM) with Spencer Tracy and Joan Bennett.

Saint John

PARAMOUNT

The Big Hangover (MGM) with Elizabeth Taylor and Van Johnson.

CAPITOL

The Gunfighter (20th-Fox) with Gregory Peck.

STRAND

Comanche Territory (EU) with Maureen O'Hara and MacDonald Carey.

Calgary

CAPITOL

Night and the City (20th-Fox) with Richard Widmark and Gene Tierney.

STRAND

Belle of Old Mexico (EU) and Singing Guns (EU).

GRAND

Woman in Hiding (EU) and The Rugged O'Riordans (EU).

Winnipeg

CAPITOL

The Skipper Surprised His Wife (MGM) with Robert Walker and Joan Leslie.

GAIETY

Hasty Heart (WB) with Richard Todd and Patricia Neal.

LYCEUM

Night and the City (20th-Fox) with Richard Widmark and Gene Tierney.

MET

The Damned Don't Cry (WB) with Joan Crawford and David Brian.

ODEON

Third Week. Tight Little Island (EL).

RIO

Young Daniel Boone (Mono.) and Jiggs and Maggie Out West (Mono.)

Montreal

CAPITOL

The Big Hangover (MGM) with Van Johnson and Elizabeth Taylor.

IMPERIAL

The Kid From Texas (EU) Technicolor with Audie Murphy and Gale Storm.

LOEW'S

Third Week. Father of the Bride (MGM) with Spencer Tracy and Joan Bennett.

ORPHEUM

Johnny One-Eye (UA) and Girl From San Lorenzo (UA).

PALACE

Love That Brute (20th-Fox) with Paul Douglas and Jean Peters.

AVENUE

Shoe Shine (SARO).

SNOWDON-OUTREMONT

Sierra (EU) Technicolor with Audie Murphy and Wanda Hendrix.

PRINCESS

Second Week. Tarzan and the Slave Girl (RKO) with Lex Barker and Vanessa Brown.

Vancouver

CAPITOL

Caged (WB) with Eleanor Parker and Agnes Moorehead.

PLAZA-DUNBAR

The Jackie Robinson Story (EL) and Square Dance Katy (Mono.)

STRAND

Perfect Strangers (WB) with Ginger Rogers and Dennis Morgan.

VOGUE

Morning Departure (EL) with John Mills.

STUDIO

Second Week. The Informer (RKO) with Victor McLaglen.

Sask. Benefit Shows

Benefit shows to aid Saskatchewan's Manitoba Flood Relief fund were presented in the Capitol, Metropolitan and Grand Theatres, Regina, Sunday, June 11, and \$1,244 was raised. Shows consisted of first-run film fare, plus stage attractions. They were presented by the Regina Motion Picture Exhibitors' Association, under auspices of the Saskatchewan Motion Picture Exhibitors' Association. Services of all Regina theatre staffs, including members of the projectionists' union, local 295, were donated.

Famous Players Exhibit At Investment Forum

At the Public Forum on Mutual Investment Funds held at the Windsor Hotel in Montreal on May 31st, the moving picture industry was well represented by an exhibit by Famous Players Canadian Corporation. This company paid the entire cost of its exhibit because they are interested in finding a solution to the perplexing problem of broadening ownership of private business. This was the central theme of the forum and exhibition.

Mutual Investment Funds formed in Boston 27 years ago, has now over two billion dollars invested in private enterprise and more than 800,000 large and small investors. Their aim is to answer to the problem of getting the rank and file of ordinary citizens interested in putting at least part of their savings to work directly in successful corporate enterprise.

RAY PRESENTS

(Continued from Page 16)

still have before them not only this job, but the involved problem of divorcement.

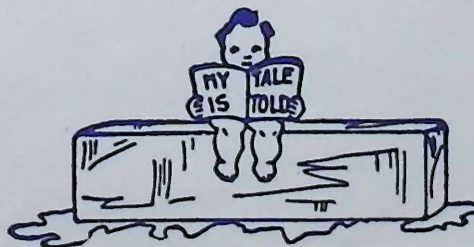
"Paramount can succeed only if our studio can convert what I have said, into practical application. This calls for motion pictures of a type and quality having not only boxoffice appeal, but made at a cost to meet the market conditions which I have described to you.

"If any members of our production staff would like to talk to me about the problems confronting us, I shall be very happy to meet with them at any time during my stay here in Hollywood. You may be sure that the responsibilities will be thoroughly discussed. In this combined operation of production and distribution, every man in distribution must also carry his full share of the load. Each man responsible for a division, district, branch and zone will have to stand up and be counted. Every effort must be made to get our customers signed up with the best possible playing dates, at the right theatres and at proper terms. We must see to it that every customer gives our product the advertising and exploitation it deserves.

"This is no time for order-takers. The responsibility is yours and so is the opportunity. These times will

test the measure of every man in our organization. The man who delivers will find an unequalled opportunity for recognition of his contribution to our efforts. Times like these bring forth new talent and leadership. The opportunity is yours. I hope you make the most of it.

"You, the men of Paramount in production and distribution, are the real architects and builders of our future. The soundness of the Blueprint you create and the faithfulness with which you carry out the plans will determine our future. It is in your hands. I know that it's in good hands."



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